

Résumé

DAS FRÖHLICHE GEWISSEN. ZU LUTHERS GEWISSENSVERSTÄNDNIS

Saiki EGUCHI

Das Gewissen hat drei Dimensionen: (a) das heteronome Gewissen (z. B. die Schande, das Superego), (b) das autonome Gewissen (z. B. Kants sittliches Gewissensverständnis), (c) das theonome Gewissen. Kant definiert das Gewissen als "inneren Gerichtshof". In dem Gerichtshof des Gewissens spreche ich mir selbst mein Urteil. Das ist die Bedeutung von Kants sittlichem autonomen Gewissensverständnis. Im theonomen Gewissen Luthers dagegen stehe ich vor Gott und wird mir vor Gott die Sünde verziehen. Aus diesem Grunde wird aus dem ängstlichen Gewissen (*mala conscientia*) ein fröhliches Gewissen (*bona conscientia*). Der vorliegende Aufsatz untersucht dieses Gewissensverständnis Luthers in Bezug auf sein "Turmerlebnis" und sein "Wort auf dem Reichstage zu Worms".

Luthers Gewissensverständnis ist folgendermaßen strukturiert:

(1) Der Mensch lebt vor Gott ("coram Deo"). Daher ist das Gewissen das menschliche Mitwissen (Ge-Wissen) mit Gott. Hierin wurzelt das theonome Gewissen.

(2) Dem Menschen wird die Freiheit von Gott geschenkt. Daher ist das Gewissen einerseits frei, aber andererseits ist das Gewissen an das Gotteswort gebunden.

(3) Das Gewissen ist an das Gotteswort gebunden. Aber das Gotteswort ist das Versöhnungswort. Daher beruht das Gewissen auf der Versöhnungstat Gottes. Das ist der Grund des fröhlichen Gewissens, d. h. der "reformatorsche Durchbruch des Gewissens".

Résumé

MAX WEBER ON RELIGIOUS ETHICS (PART 4)

Osamu HAMAI

In Part 3 of this series of papers, we focused our attention on Weber's arguments about the relationship between religious ethics and intellectual rationalism. According to his explanation, although there is a very strained relationship between them, the former, notwithstanding its irrationality, establishes a rather intimate relationship with the latter. That is why religious intellectuals, including priests, prophets and laymen, did their best to create or construct 'rational' apologetics and dogmas.

In this paper, we consider Weber's sociological analyses of two types of religious leaders, namely, priests and prophets.

Weber states that priests originated in the 'Zauberer' or magicians who conducted magical rituals, and forced spirituals to have mercy on the people. Indeed, we cannot clearly distinguish priests from magicians because the former gradually emerged out of the latter, and there are quite a few intermediate persons who we may call 'magical priests' in reality. However, Weber divides them into two categories according to their characteristics. As is well known, one of the most important standards for distinguishing between them, is that priests preside over divine services ('Gottesdienst') and magicians conduct 'Gotteszwang,' namely, forcing the gods to grant the various requests of people. Weber stresses that priests perform their duties regularly and systematically as the functionaries of religious organizations.

In addition, priests played an important role in the rationalization of religious life and ethics. Indeed, they were barriers to the development of practical rationalism because of their vested interests in religious communities. However, as they were religious intellectuals responsible for keeping law and order, they contributed to the formation of religious 'ethics,' not simply 'ethos,' or practical attitudes in life, but 'ethical compendia' based on metaphysical thought. They taught laymen that people should obey the rules of divine law in order to obtain religious salvation.

Weber also discusses the prophets who contributed largely to the rationalization of religious ethics. First, a 'prophet' is defined as the person who has certain supernatural 'charisma' and delivers divine orders before an audience to fulfil his own 'mission.' Second, he acts and speaks without any monetary or other substantial rewards; this is one of most important characteristics of the prophet, and one which distinguishes him from a priest.

There are also other types of intellectual leaders who are similar to but different from prophets, namely, ancient lawmakers (Solon), philosophical teachers of ethics (Socrates and Plato) and religious mystagogues. However, according to Weber, none of them are qualified as prophets.

Last but not least are problems of 'meaning.' As stated before, one of the most important and serious problems for religious believers was the 'meaning' of life and the world. Therefore, many pious people, including priests and laymen, were very eager to find that meaning. But, here we see that prophets as the 'religious virtuosi' were the first to get the meaning and a unified view of life through divine revelation.

Indeed, prophets organized various styles of life into a systematic whole from their viewpoint of reality. However, this 'structure of meaning' was not accomplished only by prophets, but also by priests and other intellectual laymen. To add to this, it was necessary that 'religiously unmusical' masses cooperate with these 'virtuosi.'

Résumé

THOUGHT ON NATIONAL EDUCATION OF CHOGYU TAKAYAMA (4) —Education, Nation and Religion—

Eiichi AMEDA

In this paper, I will discuss thought on national education and the conflict between national education and religion at the beginning of the Meiji 30s by analyzing opinion and discussion in KYOIKU JIRON, an educational journal edited by Takehiko Yumoto, a founder of Dai-Nihon-Kyokai, from 1896. The focus is on:

1. The thought of Takehiko Yumoto.
2. Opinions in lead articles in KYOIKU JIRON.
3. The opinion of Shuji Izawa, a founder and influential member of Kokka-Kyoikusha, who denounced religious education at public schools in Japan.
4. News and reports of problems of Naichi-Zakkyo and the Christian religion.
5. Researching the relationship between KYOIKU JIRON and Dai-Nihon-Kyokai.

Résumé

HOMOEROTIC GAZE IN THE TURN OF THE CENTURY: A WORLD SEEN THROUGH HENRY BLAKE FULLER'S *BERTRAM COPE'S YEAR*

Akira HONGO

The purpose of this paper is to reevaluate the place of Henry Blake Fuller's *Bertram Cope's Year* (1919) in the critical appraisal. Analysis of the connection between marriage and the erotic triangle as a literary device in the novel will lead us to the reevaluation. This will then be reinforced by an exploration into the hidden tradition of the device.

The device was contrived to express covertly but ingeniously the homoerotic desire that still had to be closeted at the time when Fuller published the novel. In order to prove it, the use of such words as "Sappho" and "Urania" is pointed out first. These words can imply homoerotic nuance in the context of the time. Next, we discuss how the narrator/author reinforces this homoerotic implication by adroitly manipulating the contrasts of three triangular relationships with marriage as a literary means to imbue the relationships with eroticism: a young female's desire to idealize and marry the protagonist in a triangle, accordingly, overlaps with a middle-aged widow's erotic desire for him in another triangle, which, in turn, overlaps with a middle-aged bachelor's homoerotic desire for him in still another triangle. Then, the contrast and analogy between the three triangles and other ones are analyzed to show the homoerotic desire hidden in each male character.

The "triangular desire" defined by René Girard and Eve Kosofsky Sedgwick's theory on homosocial relationship based on Girard's formulation give us the frame to analyze the literary device. However, the function of the triangle in this novel lies neither in the emphasis on rivalry in Girard's triangle nor in the asymmetry of the two sides in a triangle on which Sedgwick insists in her revision of Girard's formulation. It rather lies in the interchangeability or parallelism between the sides of the triangle. The point is that the side between the subject and the object and that between the object and, according to Girard's

word, the “mediator” illuminate each other and reveal the hidden desire.

In conclusion, Bertram Cope, the protagonist is the mediator who exposes the hidden homoerotic desire of the male characters: this literary device is the author’s homoerotic gaze toward the characters and his work.

In order to indicate the possibility to trace the hidden tradition, similar connections between marriage and the erotic triangle are briefly discussed in Allan Dale’s “A Marriage below Zero” (1889) and Bayard Taylor’s “Twin-Love” (1872). Then, finally, it is suggested that Fuller was aware of Henry James’s *The Bostonians* (1886) when he wrote *Bertram Cope’s Year* by pointing out some intertextual evidences, which also suggest the possibility of a homoerotic reading of *The Bostonians*.

Résumé

TONI MORRISON'S TALE OF THE JAZZ AGE

Kiyomi SASAME

If it were possible to choose one place and one decade to visit by time travel, many of us, especially Americanists, would choose New York City in the 1920s. It is the decade which F. Scott Fitzgerald called the Jazz Age, and New York was the mecca of that age.

Jazz (1992), the sixth novel by Toni Morrison, an African-American writer, is mostly set in New York in the mid-1920s. Although the novel opens in 1926, the heyday of the Harlem Renaissance or the Jazz Age, Morrison is not interested in writing about the heroes and public events of that period. She says in an interview that she wanted "to write about a very simple story about people who do not know that they are living in the jazz age, and to never use the word." By using the jazz-like structure and choosing ordinary people like Joe and Violet Trace, Morrison skillfully materializes her intention.

Jazz is not only a tale of the Jazz Age but also that of the Great Migration. Joe and Violet, like the others, arrive in New York in 1906, feeling the rhythm of the City and dancing with excitement. However, at the beginning of the novel we find that they were involved in a love-triangle, and the husband killed a young girl he loved and the wife tried to cut the dead girl's face at the funeral. While the City is filled with music, their apartment is haunted by a poisoned silence.

In order to recover music in their life, Joe and Violet face their past which they left behind in the South. That is why the novel involves several episodes in the South. This paper follows how this couple suffer from the loss and finally recover themselves, focusing on Morrison's narrative technique, particularly her use of jazz-form and the characters' relationship with music.